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should organize to the end that no genius remain undiscovered." . . .

"An enemy could hardly devise anything more humiliating to artists than this, or put the American composer in a more unhappy relation to his public. No one can rebuke so effectively these foolish friends of American art as the self-respecting composers themselves, and the blame rests with them that this grotesque movement has not been suppressed." . . .

"The healthful growth of our music has been retarded, standards have been misplaced, weak men have been given praise which should have been reserved for strong men, and all because certain irresponsible people have the power, by simply uttering two words, "unpatriotic" and "disloyal," to silence needful, strengthening, in the highest sense friendly, criticism.

"Question: Who are the friends of an artist? There can be but one answer, which is: Those who love art more than they love the artist."

Mr. Whiting ends his excellent thought-provoking essay with the following admonition: "And now, music laymen of the country who want to help the American composer, apply your energy to enriching the musical life of the nation; give every child the best music; advise students to compose, not to see how great their own powers are, but to measure and venerate true greatness. Take long views; do everything by years, and not by days. Then, when future generations have continued the labor of love you began, the American composer, expressing in music the very spirit of America, may be acclaimed by his happy countrymen."

To all those who are interested in the development of art in America, this carries a message of deep significance and one which we would at this time bring to the thoughtful consideration of all of the members of the American Federation of Arts and the readers of ART AND PROGRESS.

The Guild of Boston Artists is sending out to its associate members reproductions of a drawing by Frank W. Benson, "The Ducks." These are fine black and white facsimiles, each print approved and signed by the artist.

NOTES

UNUSUAL
LECTURES AT
THE
METROPOLITAN
MUSEUM

Two interesting lecture courses have been given this winter at the Metropolitan Museum of Art. One series consisted of illustrated lectures for salespeople, buyers and students of design, for which no tickets were required, and which were given in the Museum Lecture Hall, on Saturday evenings. The course, dealing with furniture and costumes, was concluded on March 6th by Miss Frances Morris's lecture on Lace. These illustrated lectures for salespeople were inaugurated last winter, and they are especially designed to meet their needs. Members of the staffs of several other museums cooperated in giving the lectures.

Another course of lectures, or more properly story telling, for the children of members of the Museum, has been given with great success. Miss Richter, of the staff of the Museum, gave the first talk on "Heroes and Monsters" before an interested audience of children. The other lectures were on "Toys of Long Ago," by Margaret Sawtelle; "Children on Canvas," by Edith R. Abbot; and "The Sculptor and his Clay," by Mrs. Herbert Adams. The last lecture will be given on March 27th, by Mrs. Agnes L. Vaughan, the subject being "Men of Iron." The response to the series has proved sufficiently enthusiastic to warrant repeating the course this season, and to indicate the desirability of holding a similar course another winter.

THE AMERICAN INSTITUTE OF GRAPHIC ARTS, which was formed a little over a year ago with Alexander W. Drake as its honorary President, is doing excellent work. At the monthly meeting of the Institute at the National Arts Club, New York, on the evening of February 19th, Mr. Henry Mayer, contributing editor of *Puck*, and Mr. Charles Dana Gibson, one of America's foremost illustrators, lead a discussion on "Illustrations."

Mr. Mayer, during his twenty-eight years as an illustrator, has developed a belief that the "man behind the line" is of real importance and not the line behind the